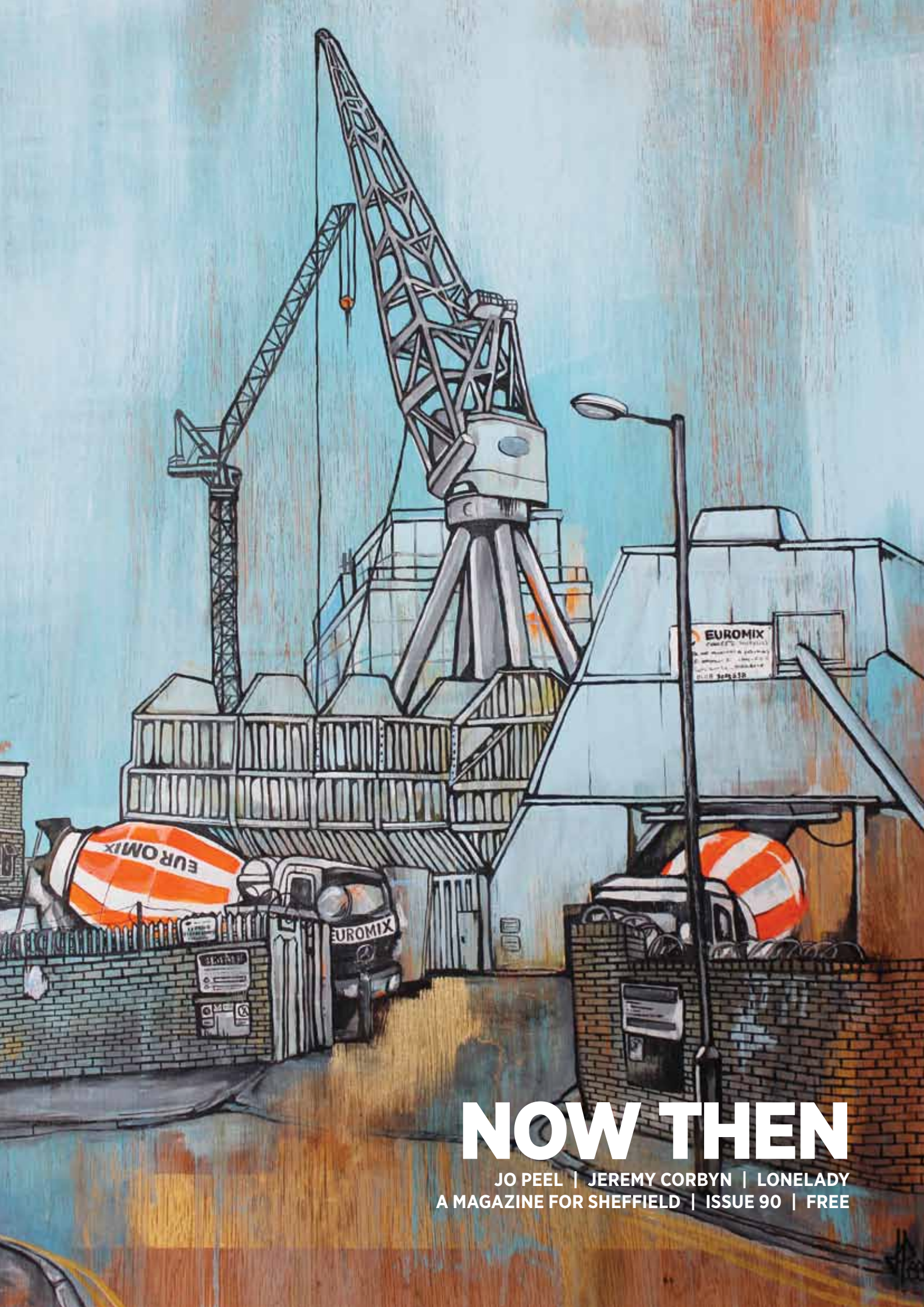




NOW THEN

JO PEEL | JEREMY CORBYN | LONELADY
A MAGAZINE FOR SHEFFIELD | ISSUE 90 | FREE



NOW THEN

IS A **FREE**, **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART**, **TRADE** AND **CITIZEN JOURNALISM**. **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST**.

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Background art by Michael Latimer



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ANDROID



APPLE



EDITORIAL

It's always a joy to come back into print after our online-only summer break in July and August. It feels like returning home. We love the web, but this is where we belong. We're running a larger mag as well, which means we've crammed in even more than usual.

Top of the must-read list has to be Max Munday's interview with Jeremy Corbyn. It's refreshing to get his views directly from the man himself, rather than through the myriad filters applied to his every word in the last few months.

We also spoke to Warp Records' Lonelady ahead of her gig supporting Factory Floor at Abbeydale Picture House on 2 October as part of Sensoria Festival. Plenty more good stuff happening between 25 September and 3 October, all listed at sensoria.org.uk.

Art comes courtesy of local painter Jo Peel. I spoke to her about her exhibition at Millennium Gallery, which runs until 11 October.

If you want to get involved with the mag, give me a shout.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

We want you to write for Now Then. Get involved.

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SHOWROOM
WORKSTATION
SHEFFIELD



LOCALCHECK

ONE CITY, MANY CAMPAIGNS

.....

September has flooded in, with a stream of interesting things going on in Sheffield - Diversity Fest, for a start. This free, one-day festival celebrates all sections of the local community in a big statement of unity and mutual respect among people of every gender, sexuality, ethnicity, age and ability, with music ranging from Iranian Blues to 'chicks with decks'. E.D.E.N. Films bring their look at opposing LGBTQ prejudice, and there's dance, talk, DJ sets and far more.

There's never been a festival of diversity here until this year, and I think that's something worth celebrating. We're a great mixture of people, not one of those clone towns where everyone looks and dresses alike. And we don't make a fuss about it. It's no surprise that societies do crack up, but ours hasn't, and I'm not scared that it will. Muslim extremists? Don't make me laugh. Sheffield's been around that question when David Cameron was still at 'that university'. It only takes one incident to spark off a scare. It takes years of living side-by-side to build a community, and we've been there and done that.

Diversity's a fact of life and there's no such thing as normal. People vary in every way, from size to sexuality, from family background to favourite food. But what unites us is far more important, and that, paradoxically, includes diversity. We can see others as different, but without fearing difference. We can see someone else as either a stranger or a friend we haven't met yet. I think I'll go to this festival. It's on Saturday 19 September, 2pm till midnight, at Hagglers Corner.

"In diversity there is beauty and there is strength," said Maya Angelou. But do we want diversity of healthcare? Not if 'choice' actually means destruction of the good system we've got. Later this month, Save Our NHS presents a talk and film screening of **Sell Off** at Theatre Delicatessen on The Moor (Tuesday 22 Sept,

7pm). This is an exposé of the secret privatisation agenda and a call to arms from a GP's point of view.

It's all part of the fight back against forces of exploitation and division, like the drop-in and training sessions run this month by Sheffield charity ASSIST. They offer training and background information on the complex asylum system, so that we can support those suffering under it.

Sheffield CND is also fighting the good fight against the forces of division and extremism that send young people out to kill. A coach will be taking supporters to the Drone Network Campaign action on Saturday 3 October at RAF Waddington. The following day a huge contingent will head over the Pennines to demonstrate at the Conservative Party Conference. So much going on, so much to protest about. As someone once said, if you're not angry, you haven't been paying attention.

Hosted by Alt-Sheff

diversityfest.wordpress.com | alt-sheff.org

TIME TO ACT CLIMATE CONFERENCE

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Sheffield hosts a high-level national conference this month organised by Sheffield Climate Alliance, all about the urgent need for a climate movement and investment in climate jobs to create warm, healthy homes, low-fare public transport and renewable energy.

sheffieldclimatealliance.net

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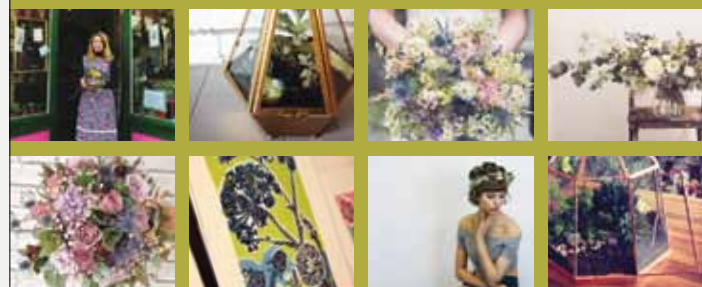
This legendary Sheffield company offers stylish second-hand clothing by weight. Their large collection is quality and not expensive. They're at Theatre Delicatessen on 24-26 September, University of Sheffield on 1 October, and Peddlers Night Market, Arundel Street, on 2 & 3 October.

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If you haven't used the app before, it's free to download for Apple and Android and very easy to use. Just register with your name, postcode and email (no spam, we promise), and you'll find a list of local cafés, shops, pubs and more, each with a description of what's on, contact details and a handy map to get you there. You can also save traders and offers to your Favourites for easy access.

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DEVOLUTION

LOST CAUSE?

.....

Before the election, hopes for the devolution debate were high. Most of the parties agreed the ability of local councils to deliver essential services in the current system, with austerity and interference from central government, was seriously compromised, particularly in major cities outside London.

There was a mood that change was needed and that it should be one that all could agree to - wide consultation with the public to give confidence in the new arrangements and restore some of the failing levels of voter engagement. The suggested method for this seemed to be the Constitutional Convention, drawing on experience and expertise from outside the Whitehall bubble and including the public in a broad based process.

Then came the election, and with it a Conservative majority government.

At first the devolution agenda appeared to be on track, with announcements of further powers for Manchester and negotiations with what the Chancellor likes to describe as 'northern

north with a rash of Boris-a-likes. If the level of mayoral support matches that of PCCs, fewer than 20% of voters, it could happen.

Our leaders in the city and region are not ruling out an elected mayor. So what is the Chancellor actually offering?

Greater Manchester agreed to a £300m housing fund, some unspecified planning powers, integrated local transport (though delivery of the northern Oyster Card is now doubtful), health and social care budgets, business initiatives, administration of the £100m welfare to work programme, and the mayor as the PCC. The Chancellor next offered Manchester control of the fire service budget, a new Land Commission to identify public assets available for housing, and the budgets for children's services and further 'employment' programmes.

There is no extra money and recent budget indications show that these functions will be subject to austerity cuts this autumn, on top of further cuts to council budgets. With £20bn of cuts still to be identified from central and local government budgets, this

.....

“MEANINGFUL DEVOLUTION HAS BEEN DITCHED”

.....

powerhouse' cities. But meaningful devolution, based on constitutional arrangements and fiscal freedom, has been ditched. Whilst trumpeting populist policies like English Votes for English Laws, any semblance of real devolution has been reduced to economic measures and functional roles bounded by government targets and current budgets.

What is clear is that the public in 'northern powerhouse' cities will have little opportunity to be part of the process. We will have devolution done to us, not by us. The Chancellor aims to have these deals finalised by the spending review this autumn. His other message is that these new powers will only be gifted to those city regions agreeing to a directly elected mayor. This one-size-fits-all approach fails to take into account the local appetite for such an appointment and the very mixed experience of mayors and other such powerful individuals like Police and Crime Commissioners (PCCs).

In Sheffield, we voted two to one against a mayor, and Manchester also rejected one, though their leaders have now agreed to one for Greater Manchester. The insistence from the Chancellor on this model of governance suggests a different agenda, perhaps a desire to break Labour's council power in the

will be a poisoned chalice for the city regions. If they turn the deal down, they'll be accused of failing to take advantage of a generous offer. If they accept the conditions, any cuts will be seen as the region's fault, not the government's.

Without a constitutional agreement to make devolution permanent, any government can return these powers and monies to the central pot at any time. Without fiscal devolution, the deal is nothing more than an opportunity to deliver central policies according to central targets and then to blame the regional authorities for any failings.

For any hope of delivering a truly devolved local or regional government, we must continue to campaign for a national solution, supported by a broad consensus and responsive to the public appetite for local solutions.

Nigel Slack, Active Citizen

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Photo by Gary Knight (Flickr)

JEREMY CORBYN

A QUIET VOICE FOR A MASS MOVEMENT

.....

In the interests of transparency, I'm a Jeremy Corbyn supporter and have been helping to coordinate the campaign for his candidacy in Sheffield. I want to make this clear, in contrast to the undisclosed bias of much of the media. For those of us who campaign for social and environmental justice, a superficial and pro-corporate media often reduces us to frustrated ranters, as our most important causes are ignored or distorted.

One cause that cannot be ignored at the moment is Jeremy Corbyn's campaign to become leader of the Labour Party. Whether it's to trash his "old fashioned" ideas with hackneyed quotes from New Labour has-beens or to mock him personally, he

features daily in every media outlet across the (limited) political spectrum.

You could have easily overlooked the quiet man standing outside WH Smith at Doncaster station. Considering the fact that he's midway through a tour of Yorkshire, where over 4,000 people in four cities gathered to hear him speak, it's not surprising that Jeremy Corbyn has been losing his voice. But as he softly explains his vision of a compassionate society, it is striking that these ideas have not been articulated so loudly, by so many people, in 30 years.

The Labour Party is elected in May 2020. What are your policy priorities for that government?

To expand the economy to create jobs, particularly for young

people, to create a welfare system that works for all and an environmental system which is supportive of defending our planet and the environment that goes with it. But above all, a government that would be human, inclusive, for everybody, and to close the ghastly inequality that exists within our society.

In Sheffield we have had loads of non-activist Yemeni, Somali, retired, students, workers - all sorts - getting really involved and excited by the campaign. Win or lose, how will those people be kept mobilised and organised?

Fantastic mobilisation of people around this campaign, which is exciting because it's about hope. It's about inclusion. It's about saying we can all do things strongly together, whatever our ethnic background, faith or anything else. And we have these enormous numbers of people mobilised. After 12 September, whatever the result, we're going to stay together.

How are we going to do it though, practically?

We'll have to have regional conventions. We'll have to have national conventions on economic policy, social policy, environment policies, peace policies for the whole planet. We've got a movement here, a social movement, and it's having a huge effect on politics as a whole in Britain.

Look at the way in which the political debate has already changed in the past two months. Austerity has now been questioned for what it is - a political process, not an economic process. When Joseph Stiglitz and Paul Krugman come out in our support, Nobel Prize-winning economists, I think that shows we are having an effect. It's fantastic the numbers of people who are getting involved because we're open, because we're inclusive, because

ised. What we're saying is a decent, fair society does not allow people to sleep on the streets, doesn't blame victims of war for being victims of war, instead looks to the causes of war, looks to a foreign policy that does not promote yet more wars and more weaponry in the Middle East.

Do you think there are specific obstacles in being part of the European Union that would stop some of your programmes, such as nationalisation?

There are big issues surrounding Europe. One, of course, is the one you've just referred to - the issues of challenging the European Union on its rail directive, for example. There are also issues that David Cameron appears to be trying to sign away what remains of the social chapter - workers' rights, environmental protection and social solidarity. I think we, all of us, should be part of that debate now, demanding workers' solidarity, demanding universal workers' protection, but above all, also closing down the EU-sanctioned tax havens which mean that companies like Boots can evade their tax responsibilities in Britain by merely shifting themselves to Switzerland.

Are there different strategies for winning back UKIP voters who are former Labour in Rotherham, in our area, or SNP voters in Scotland, or non voters, people who were lost under Blair or since?

The strategy, I think, is the same for all of them. I spent a lot of the last election campaign in Thanet, where Nigel Farage was trying to become the MP. What I found was, once he got past the blame game of migrants, of Eastern Europeans or Romas or anybody else, and got onto issues of wages, issues of jobs, issues

.....

“WHATEVER THE RESULT, WE’RE GOING TO STAY TOGETHER”

.....

we're discursive, and we're not electing a dictator, we're not electing a celebrity, we're not electing a personality - what we're doing is electing ourselves.

If the sort of ideas that you're advocating are the programme for the next Labour government, what's to stop a massive financial assault? We saw the European Central Bank hammer Syriza in Greece and hold it to ransom. What's to stop a reaction like that?

Well, we're not in the Eurozone and therefore not under the same control levels of the European Central Bank, but it's a fair question. Financial institutions have often assaulted Labour governments in the past that have done their best to try and redistribute wealth.

We've got to be strong, we've got to be determined about it, and we've got to re-balance our economy away from one that's solely dependent on financial services into manufacturing. This is a forward-looking campaign. This is about developing sustainable green industries, a million jobs through green energy revolution. There's an awful lot we can do in this country and, above all, we're determined to do it. That's the difference.

It's so much easier to be motivated by things that threaten us, whether it be terrorism or "swarms" of migrants, than conceiving of the things that can be built up positively, isn't it?

The Right play on insecurity, the Right play on fear, the Right play on the negative. This campaign, our campaign, it's about positives. It's about hope. We are not blaming migrants, we are not blaming the poor, we are not blaming the marginal-

of security, issues of the lack of investment by councils and central government in education and health, you've begun to develop a whole process of solidarity. You have to end the blame game, get the collective going, rediscover ourselves as a party based on working class culture and working class values of providing collectively for all, rather than individually for the few. And it does win people back, trust me.

People have come into the party over a very brief period of time and they've felt excited. How are they going to tackle, on a day-to-day basis, that entrenched right-wing culture within the Labour Party - the parliamentary party, but also on a local level?

Well, there's 250,000 members of the Labour Party, 300,000 and more if you add in the supporters [Ed Note: 610,000 final count at time of publishing]. I want the supporters to become members. I want the party to become more democratic, policy making from the grassroots up, not from the leader's office down, and I'm sure my colleagues in the Parliamentary Labour Party will understand that an election that's involved 300,000 people is a voice of people who actually are the ones who knock on doors, who promote the party, and I'm sure they will fully understand that the times, they are a-changin'.

Max Munday

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REAL JUNK FOOD

PAY WHAT YOU FEEL

.....

The Real Junk Food Project began in Leeds in December 2013, after chef Adam Smith returned from Australia with a vision to feed the world. The project intercepts food that would otherwise go to landfills and feeds it to humans on a pay-as-you-feel basis. The first cafe opened in Armley and remains the hub of a growing network. There are now nine cafes in Leeds and some as far afield as Cape Town, South Korea and Melbourne.

Food waste is a huge and highly topical issue. Up to 30% of the UK's vegetable crop is never harvested as a result of industry standards not being met. Globally, retailers generate 1.6 million tons of food waste annually for the same reason. Other factors, such as cosmetic blemishes, unnecessary best before dates and supermarket buying power, mean we throw away 19 million tons of food in the UK each year, a shocking waste of water, energy, labour and land.

Supermarkets are able to push the blame for this waste up and down the chain, with households and farmers bearing the brunt. There is now a nationwide 'gleaning' network, where farmers can have their crops picked by volunteers after supermarkets cancel their orders or decide the cauliflowers are the wrong shade of beige (true story). The network recently saved 8.8 tons of green beans from Exeter, 1.5 tons of cauliflower from Lancashire and 2.2 tons of broad beans from Devon.

The Real Junk Food Project aims to tackle this issue on a human level. The project intercepts and collects food from supermarkets, food banks, farms, retailers and restaurants to turn it into meals. People can donate cash, time or skills, and anyone can eat and be social, regardless of their financial situation. The volunteers at the project are not there to judge why someone chooses to dine with them. They just want the food to be eaten.

Since starting in May 2015, we have run three pop-ups where we fed 469 people, saved 1.5 tons of food and raised over £1,600 in donations. Plans for the next 12 months include monthly pop-ups in different areas of Sheffield and the continued search for a permanent venue. We are also raising funds to help us buy a van. With both a van and a venue, we will be able to tackle food waste on a daily basis in Sheffield. The 1.5 tons already intercepted is just scratching the surface and a snapshot of what is available on a certain date. As an example of the scale of food waste, the project in Leeds recently intercepted four tons of cherry tomatoes from a wholesaler which were deemed not fit for sale. There was one mouldy tomato in one of the boxes.

At the time of writing, events include a fundraiser at The White Lion in Heeley on Sunday 16 August, a pop-up at The Burton Street Foundation on Saturday 29 August and a collaboration with the Regather Co-op on Tuesday 29 September. The Regather collaboration will be a revival of the historical Little Sheffield Feast, where workers from the area were invited to a feast provided by the gentry, with a junk food twist.

We are always on the lookout for people to lend a hand on either an ad-hoc or more involved basis. If you're interested you can get in touch via the website, Twitter or Facebook.

Jo Hercberg



Photos by Jason Ruffell

realjunkfoodsheffield.com | @realjunkfoodSHF

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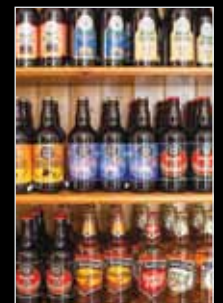


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FOOD

BEER

.....

The popularity of craft beer is clear to see on the streets of Sheffield, with an increase in specialist ale shops like Walkley Beer Company, Hop Hideout on Abbeydale Road and Beer Central in the Moor Market, as well as local breweries Kelham Island, Abbeydale, Blue Bee, Exit 33 and more. You can even brew your own by buying online from Sheffield-based Custom Brewkit.

To get the lowdown, we spoke to David Turner from Turner's Bottle Shop on Abbeydale Road and John Harrison from the Ecclesall Road micropub, The Beer House.

Why did you choose to work with beer?

[John, The Beer House] Beer chose me. I've worked in pubs and bars since I was 16 and loved the interaction

creative people who have been experimental in their love for food, drink, art and music.

Which breweries should we be excited about right now?

[John] Locally, Exit 33 and Blue Bee are doing great things. Tiny Rebel from North Wales are doing very good ales and are going down well with customers.

[David] North Union from Sheffield, run by Iain Kenny, a former brewer at Kelham Island Brewery, produce a fantastic range of brews. No pretence, just very good beer.

What are your favourite drinking places in the city?

[John] The Brothers Arms in Heeley, Tramshed on Chesterfield Road and The Dronfield Arms.

[David] I've only just returned to this city having been absent for over 12 years. Running a new business

"BEER CAN MATCH PRETTY MUCH ALL FOODS"

with people. That drove me as much as anything to open the micropub. That focus, with a real love of ale built up over many years of drinking in Sheffield, is why I am where I am.

[David, Turner's] Several years back, a BBQ and beer joint opened up near to my flat in London. It was the home of Beavertown Brewery and I spent many hours sampling their incredible beers, which really got my interest going. Around the same time, my partner and I took a road trip up the west coast of the US. Over the next five years, I introduced good beers into the places I worked, whilst deciding where I would eventually open my own business.

Why do you think craft beer is popular in Sheffield?

[John] It's all in the water. We make great beer and love to support our local business. With 18 local breweries and counting, we're going from strength to strength.

[David] Sheffield has been a true beer city for many years and, like other parts of the country, it has massively embraced the craft beer movement. It's a place full of

and starting a family has left little time to explore what's going on. However, I did manage an evening out at the Brothers Arms recently. Surely the best beer garden in Sheffield on a sunny evening. And the impressive tap and pump line-up helped.

What's your favourite meal or snack to have with beer?

[John] Beer can match pretty much all foods, but the jalapeño pretzels we have make the beer go down quickly and add a refreshing element to it.

[David] A decent BBQ or something smoked. Pulled pork, ribs, fish - they all work so well with beer and you can't beat those intense smoky flavours with a really hoppy beer or a bold stout.

Ros Arksey
@Nibbly_Pig

twitter.com/beerhouse623 | turners-craft-beer.co.uk



HARISSA CHICKEN, OLIVES AND PRESERVED LEMON

Recipe by Tom Gibson-Howarth, The Beer Engine

Serves 4

-
4 corn-fed chicken breasts
1 tbsp harissa
2 preserved lemons, halved
½ tsp ground cinnamon
½ tsp smoked bittersweet paprika
1 tbsp chicken stock powder
50g pitted green olives, roughly chopped
Tomato juice
2 preserved lemons, finely sliced
1 handful of flat-leaf parsley, chopped

Preserved lemons are found in North African cuisine. They are whole lemons pickled in water, lemon juice and salt, with added spices. You can find them in jars at Ozmen's on London Road.

In a roasting tray, whisk the water and stock powder, then add the chicken, halves of preserved lemons, harissa and spices. Cover with tin foil and braise for 20 minutes at 200°C, then remove the foil and roast for a further 20 minutes. Remove the lemon halves.

Warm a small amount of tomato juice (ideally left over from the empanadillas recipe, see online), and add to a bowl with finely sliced preserved lemon, olives, parsley and harissa. Season with sea salt to taste.

To complete the dish, slice the chicken into strips and combine with the tomato and olive sauce. Serve in a cazuela dish.

Beer Match

Gamma Ray (American pale ale 5.4 %), Beavertown

An extra recipe for Slow Roast Tomato & Cheddar Empanadillas can be found online

beerenginesheffield.com | Photo by Ros Arksey



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01/09/15 - Stouts+Porters Night
03/09/15 - Ciderfest Thursday
10/09/15 - Chilli Chicken Wing Challenge
15/09/15 - Gin Tasting Evening
17/09/15 - American Ales Night
24/09/15 - Wheat Beer Night

29/09/15 - Whisky Tasting Evening
01/10/15 - CatFest Day One
02/10/15 - CatFest Day Two
03/10/15 - CatFest Day Three
04/10/15 - CatFest Day Four
06/10/15 - National Cheese Pizza Day



WORDLIFE

HOSTED BY JOE KRISS

.....

It's all South Yorkshire writers this month, with one prose piece and three poems for you. Kate Garrett's prose piece is taken from her collection, **Bewitched and Other Stories**, which was launched late last month at The Three Tuns. She's been performing at events across Sheffield for a number of years, but has recently started her own publishing imprint. Check out the Pankhearst website for more information.

Chris Jones' poem is taken from his latest collection, **Skin**, with Longbarrow Press. This is Ryan Madin's first time in Now Then, although he's been published in our sister magazine, Doncopolitan. Gevi Carver has been in these pages many times and is a frequent performer at our events.

Off The Shelf Festival of Words is just around the corner, running from 10 to 31 October. You'll have to wait till next month for our pick of the best bits in this section, but you can find details about the opening event below.

Keep the submissions coming to wordlife@nowthenmagazine.com.

Joe

.....

WORD LIFE WAKEFIELD

23 September | 7pm | Unity Café | Donations OTD

We're running an event as part of Wakefield Literature Festival, featuring acclaimed poet, teacher and battle rapper Mark Grist, alongside Leeds Young Authors, who were the subject of the award-winning documentary, **We Are Poets**. Plus open mic.

WORD LIFE SHEFFIELD

25 September | 7.30pm | Theatre Deli | £4/3

We're back with our first Sheffield event of the winter season at Theatre Deli, featuring the winner of Saboteur's Best Spoken Word Show of 2014, Jackie Hagan's Some People Have Too Many Legs, with Gav Roberts in support and an open mic.

WE SHALL OVERCOME POETRY NIGHT

2 October | 7.30pm | Queens Social Club | Donations

We Shall Overcome is a national movement for arts-related events over one weekend, with all proceeds donated to local anti-austerity and homelessness charities. This event features Gav Roberts, Kev Titterton and Liz Ferretts and is hosted by Joe Kriss. Info at weshallovercomeweekend.com.

OFF THE SHELF OPENING EVENT

10 October | 11am-5pm | Winter Gardens | Free

We're helping to launch Sheffield's annual celebration of reading and writing with a free full-day event at The Winter Gardens. Featuring a book swap, open mic, acoustic music performances, poetry films and more.

Wicker

Fed with gold you dream
of sandbanks, sunspots, finches.
Your blood silts up with light,
heart glitters metal traces.
Weighed, your body is precious.

Buoyed on these midstream
popples, I dream an otter.
Its head is a nib
writing light, throat quicksilver.
Whiskers bristle out winter.

Squat, green bulbs, bitter
as smoke, I offer you figs
from Sheffield's east end.
They have exile's toughened flesh
and skin; its deep-cut bloodline.

Chris Jones

Stranger on the late train back from King's Cross

She had a face that told no lies.
An honest beauty not forced by regime.
Eyes answered every question I thought to ask
so I resigned to a smile she didn't see
then went back to gazing dramatically
at fields through the train window
as if a soundtrack played
and viewers watched on.
In hindsight, I'm content
with not catching her eyes;
Disappointment can only come
from meeting one's heroes,
or falling for a stranger
on the late train back from King's Cross.

Ryan Madin

Late Night Tales

After dark we slurp kebabs from polystyrene trays
and pick at polystyrene chips with sweat-salted hands.

After dark we over-compensate with light whiter than the sun
and eyes wider than the morning.

After dark mascara dribbles into our vinegar tears
and vinegar words are not held back from tender ears.

After dark high-heels snap, ideals collapse, balance lapses;
walking on two legs begins to appear ridiculous.

After dark the whole world seems to fall to pieces.
We shout
We cry
We are human
We are confused
We put our heads onto the railway tracks,
shut our eyes tightly, and try only
not to think of the impact.
We find God in pools of our own vomit
on the floors of phone boxes
in our small home towns.

After dark, as we swallow down strips of Halal rubber
and stare at the halogen strip-lit moon, we are reminded

that it only takes a little darkness
to send the whole thing reeling wildly
out of control.

Gevi Carver

I wait outside

They always met in the room at the back of the shop. It was one of those shops where the coloured crystals in baskets (just £1 each, 'full of healing energy') and single joss sticks for 10p a go sit beside Taoist wind chimes and Native American dreamcatchers.

The woman asks me to come in. *Welcome, Niamh! Merry Meet!*

There's the room at the back, and the door of the room opens out to a tiny vacant lot. It's paved over, dead, save the grass and dandelions growing in the cracks. But the women in the room at the back of the shop where they sell crystals and dreamcatchers, those women say

it's as good as a forest clearing, the vacant lot. They give me ginger tea. *It'll cleanse your aura*, they say. I look around the room at the girls with pewter symbols dangling from leather cords around their smooth necks, sitting on the edges of their two-seater sofas, painted with

eager smiles. A woman wearing tailored clothes, her hair sleek and grey as seal fur, holds up a stainless steel knife, her athame she explains. They want me to look out across their little patch of land, and notice how it isn't just a concrete lot. Green life grows in the cracks,

because Mother Nature will have her revenge. *Our Lady Diana of the moon shines her light on us*. They reel off their Wiccan platitudes

by rote. And it harm none, do as thou wilt. And it harm none. The rule of three, so mote it be.

Another woman, tall, robust, stands behind me, grips my shoulder with hard fingers. So here we are. Maiden, mother, crone. At first I squeak mouse-like under her talon-pinch. Then: *Ask Diana if she harmed none*. They stare. *While you're at it*, ask your huntress if she was vegan.

Grey lady puts the athame down on the too-opulent altar, glaring. It's alright, someone soothes as a girl slides from the edge of her loveseat. *It's the light of the Goddess. You're just feeling it for yourself, isn't it wonderful?* A quick glance at me. Not everyone can feel it.

I step outside to catch my breath, where the dandelions push through concrete.

Mother Nature, we are one.

I pour my tea over the golden heads. It tasted like piss, anyway.

Kate Garrett

A 'chapter' of 'Bewitched' from **Bewitched and Other Stories**, available now from independent publisher Pankhearst.

pankhearst.wordpress.com



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Sat 12. The King Bee Rhythm & Blues Club. 50's & 60's R&B, rockabilly and rock 'n' roll. £4

Thu 17. Eurosession presents a Bal with Steve Ellis and Marion Ludwig. workshop from 7.30, dance from 8.30. £12 combined or £7 concert and dance only

Wed 23. Pons Aelius - an award winning sextet ambitiously exploring traditional and contemporary folk music. £TBC

Thu 24. The Fates a Capella folk quintet singing songs about pretty much anything (& Spiderman). £5

Fri 25. The Live Room Presents: Danny Schmidt + support from Carrie Elkin. Texan singer songwriter touring his new album 'Owls' (take note, Wednesdayites!). £10

Sat 26. Go Go Gorilla Presents: The Sorrows live on stage + special guest DJ Keb Darge. £12 advance/£15 on the door.

Thu 1. October: Lady Maisery folk vocal harmony trio consisting of Rowan Rheingans, Hannah James and Hazel Askew. £TBC

plus the folk music singing session every Wednesday and quiz night every Thursday.



COOL BEANS



The majestic banana slug / Photo: Ben Stanfield (Flickr)

AFRAID OF REJECTION

Dear Advice Arnold,

I'm a big fan of your advice column and self-help podcasts - I particularly enjoyed 'How To Look Cool In Front Of Other People's Pets' - and I was wondering whether you could help me out with a problem I'm currently having. There's a girl who works with me who I'm dying to ask out on a date, but I'm too afraid of rejection. How can I get a definitive 'yes' when I pop the big question?

Pete, Grenoside

Hey Pete,

Great to hear from you and glad you're a fan of my work. Let me start by saying you're not alone with this one. The fear of rejection can be overwhelming to certain individuals, in particular those who are destined to spend a life alone, unloved and crying themselves to sleep at night, clutching a bag of prawn crackers because that's the only thing willing to spend time with them. But that doesn't have to be you, Pete.

Do you ever watch the Animal Channel? Of course you don't. You're probably scared the animals will reject you as well, aren't you? Our friends in the animal kingdom can certainly teach us a trick or two when it comes to attracting a mate.

Take the hermaphrodite banana slug, for example. During their mating rituals, they engage in apophallation, more commonly known 'as biting each other's penises off'. Now, you're not a hermaphrodite banana slug, Pete, so steer well clear of that technique. I'd suggest a more birdlike approach - wear some bright clothes to work, prance around the office and squawk your love interest's name as loud as possible. Enchanted by your display, she'll be lapping masticated food from your beak to hers in no time.

Advice Arnold @chrisarnoldinc

OLD REDS

Harriet Harman declared in July that she'll be weeding out "bogus" Labour leadership votes from the "Hard Left". Fab! Wow! Yes!

I hope the Labour Party continues to do all it can to combat any form of value pluralism and revert back into the monolithic pro-business titan it's been during my entire lifetime.

What must it be like to be a socialist in the Labour Party? Like a rodeo clinging onto the back of gigantic bull that's not only trying to buck you off, but actively sending press releases to broadsheet newspapers saying, "We didn't invite this guy along, no idea why he's on my back - probably a plot to discredit me."

But why cling so hard? Why grip so tightly to a party that wilfully cannot distinguish between someone who wants free prescriptions and someone in a balaclava smashing up an M&S with a snooker cue?

'Old Reds' are the last member of a childhood gang who failed to call it quits, still turning up on their mates' doorsteps riding bikes, slurping Vimto and munching on a packet of pogs. "Come on down to the rec!" they shout, pogs and Vimto spilling onto the handlebars, "We're making a time capsule!"

"Oh wow. What are you going to put in it?"

"Our party allegiances!"

Sean Morley @seanmorleybrand

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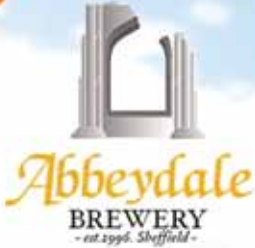
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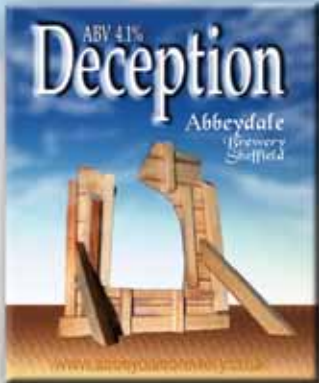
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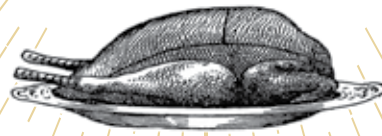
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JO PEEL

CITY ON THE MOVE

.....

If you've lived in Sheffield for a little while, you will probably have seen some of Jo Peel's artwork on your travels. While primarily a painter and muralist, she also works with film and stop-motion animation to express ideas about urban decay and renewal.

Jo's current exhibition runs at Millennium Gallery until 11 October, exploring parallels between Sheffield and Pittsburgh, two cities with roots in steel.

What got you started as an artist?

I can't really remember ever not making artwork, but most of my art was just made in sketchbooks or channelled into other creative projects, until I moved to London from Cornwall and was spotted by Ric Blackshaw of Scrawl. He put a few of the screen prints I'd been working on in a gallery and they all sold. Since then, I've been lucky enough to meet some fantastic people who believe in me and over time it's turned

talk to me, anyway - just seemed to have so much more confidence when talking about their lives and their city, especially when on camera. A lot of the time, the points that the people were making were the same, but the delivery was where the difference existed.

The themes of demolition/dilapidation and construction/rejuvenation are central to your work. Why?

I think that cities have personality and that architecture tells the story of change and how communities engage with and are shaped with their environment. Demolition and construction are the life and death cycles of a city, a work in progress. The crane is made purely for function, but in my opinion ends up being quite beautiful, carrying huge weights above scaffolding which covers the next big development, which will soon be a new part of the daily landscape.

You've done a few stop-motion animations, where walls appear to paint themselves. They look like they would take a

"ARCHITECTURE TELLS THE STORY OF CHANGE"

into a real job.

Tell us about your current exhibition.

The show is called Steel City, City on the Move, and looks at the parallels between Pittsburgh and Sheffield. I've been fascinated for ages about the idea that the heritage of a place can affect the psyche of the people who live there and that the present personality of a city can be shaped by a parallel heritage.

I never usually include people in my artwork, but this exhibition has allowed me to experiment with a new medium, which is exciting. For the first time, I have been able to make a film, which focuses on the people using the spaces I paint and draw.

Why did you choose Pittsburgh as a city to compare and contrast with Sheffield?

There are lots of steel cities across the world and I would love to continue the research and visit them all. Pittsburgh jumped out as an obvious choice because of the fact that they are still so proud to describe themselves as a steel city.

What differences did you find between the two cities?

The one thing that really set the two cities apart was I think the national identity. American people - the ones that would

while to plan and produce. How do you go about it?

I always start with a story that I map out, usually quite abstractly, as I don't have a really strict storyboard or anything. I like to be influenced by what's around me as I paint. When I get to the wall, I just start painting and capturing each frame with a camera. It's an intense process - a three-minute animation can take three weeks to produce - but I really enjoy being so immersed in a project.

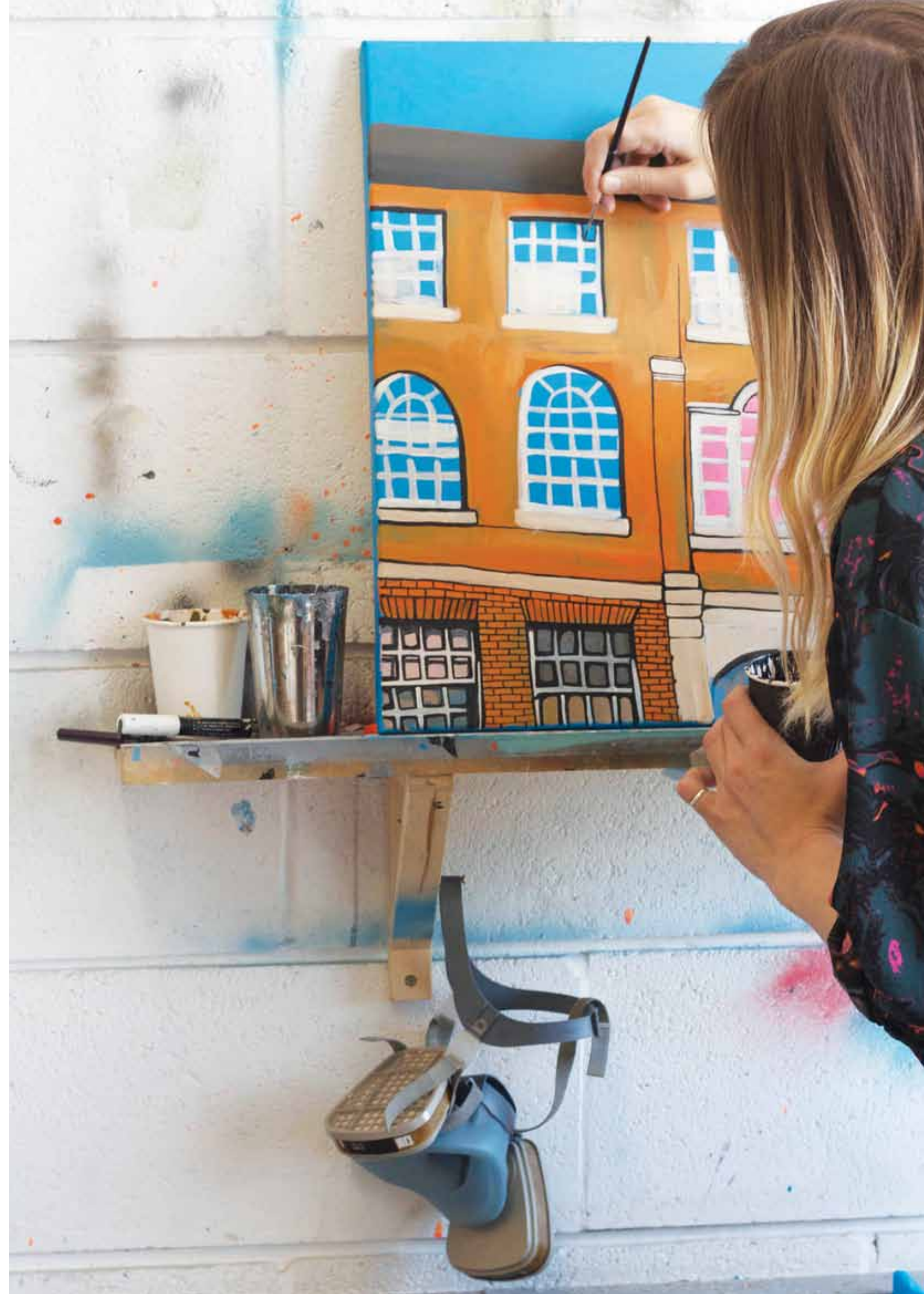
Good advice you wish you'd been told earlier?

Don't listen to what other people say about your work (unless it's nice, then you should say thank you!)

Sam Walby

Steel City, City on the Move runs at Millennium Gallery until 11 October

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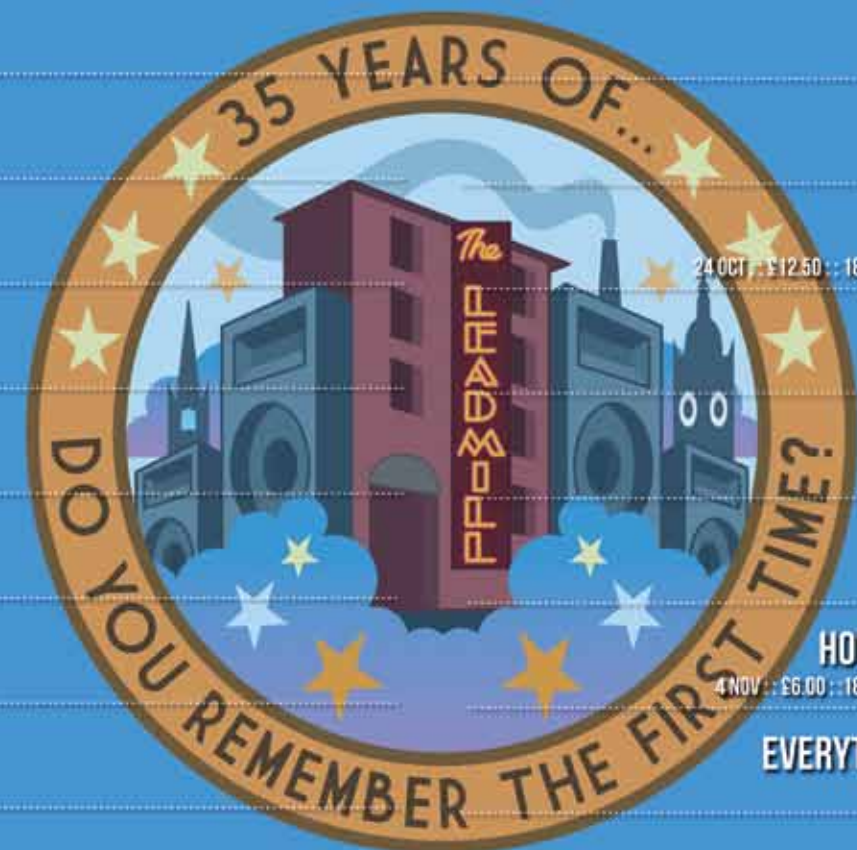
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**MADE IN
SHEFFIELD**



SOUND

STREAMING

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When a London computer scientist called Tim created the world wide web 25 years ago, he could hardly have envisaged what effect it would have on music.

Although the days of listening to records in shops are far from over, the majority now consume their music electronically, swapping CDs and vinyl for MP3s and FLAC files, recorded radio shows for tinny YouTube recordings.

It's an understatement to say the Internet has changed the way we consume music. Streaming music is big business now. A study published this year by the Intellectual Property Office indicated that 15.6 million UK internet users accessed music online, with 12 million users streaming music. With Apple, Amazon, Google, Spotify and Jay-Z's Tidal all in on the act, among many others, there's plenty of choice of which streaming service to give your bandwidth to.

Streaming music has its benefits. It's great for getting recommendations, seeing what others are listening to, and making your

total. I've yet to make back even one month's worth of what I give to Spotify. That makes me resent paying for their service. They're making money from my music."

What can be done to improve the relationship between artists? "Streaming services need to start respecting artists, and realise that if they don't offer a better deal, new artists won't be able to afford to make music that's good enough quality to stream in the first place. Music itself will suffer."

It's not just Nat who disapproves of streaming services' tactics. Thom Yorke recently referred to Spotify as "the last desperate fart of a dying corpse", and Taylor Swift slated Apple Music for not paying royalties to artists during their three-month trial period, causing the tech giants to reverse their decision and cough up.

Streaming doesn't pay artists well - that much has been established - but what would happen if your music wasn't available on streaming services? Nat believes it may alienate you

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"STREAMING MUSIC IS BIG BUSINESS NOW"

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music accessible from anywhere with an internet connection. And it's popular. Over 11 million people have signed up to trial Apple Music since its launch on 30 June and there are over 75 million active Spotify users.

With so many people subscribing, you would think musicians would benefit financially. Data journalist David McCandless, through his Information Is Beautiful website, recently conducted research to show how many streams an artist would need to earn the US monthly minimum wage of \$1,260 (£807). Figures vary across platforms, but an unsigned artist would need around 180,000 streams on Spotify per month, compared to 1,117,021 for a signed artist.

Statistics aren't the only evidence to back up the real effect this has on artists. Local musician Nat Johnson makes her music available on Spotify, but she doesn't reap the benefits.

"As a consumer, it's amazing. You can listen to pretty much whatever you want, whenever you want. But I would feel a lot better about listening this way if I knew that artists weren't getting screwed by it.

"The royalty rates are insulting. When my statement comes through I wonder why they bother. It's always less than 1% of the

from audiences.

"There's a fear that if you're not putting your music on Spotify, that you're invisible to new audiences. If you don't put your music out there, someone will just do it on your behalf. If people want something these days, they'll get it."

According to Spotify, \$65 more is spent on music by their premium subscribers each year, compared to the average US listener, a statistic that is questionable at best. Despite all these arguments for and against, one thing is clear. Streaming is great for the consumer, but for artists to feel like releasing their material to streaming services is worth it, a lot more needs to be done.

Does that mean an artist-led platform or a combination of an artist and corporate platform? Trying to fairly address royalty rates for artists is certainly acknowledged by many music fans, but would they be willing to pay more for a service that treats smaller artists better, or do the majority just want a cheaper service with as wide a selection of music as possible?

Do you get the feeling the artists are swimming upstream?

Brady Frost

LIVE

.....

Y NOT FESTIVAL

31 JULY - 2 AUG
PIKEHALL, DERBYSHIRE

If Snoop Dogg making an appearance near Matlock wasn't a good enough reason to attend, then there was the rest of an incredible line-up crafted by Sheffield-based events organisers Tribe of Xanadu that brought another surge of growth for this once little-known festival. Five years strong, these guys were once again the real heart of the party, filling the enigmatic Octopus Garden with a host of eclectic delights.

After arriving later than anticipated on the Friday evening, struggling to find a place to pitch up, and then catching Snoop Dogg performing the most bizarre hip hop karaoke set that Derbyshire will ever witness, we arrived at the main Xanadu stage just in time to see Sheffield-based K.O.G and the Zongo Brigade absolutely ripping the place up, once again. All nine musicians on stage were bursting with charisma and a whole lot of rhythm.

After tiring myself out with hula hooping, eating falafel and sampling cask ales to the sound of swing music at The Tippling House on Saturday, I caught an amazing sample of Spit n Strings doing some improv, complete with crowd participation, which really captured the spirit of this easygoing festival. After seeing them make such an impact at Tramlines the weekend before, I had to see Basement Jaxx for a second time, and was once again blown away by a totally entertaining show, this time with fireworks on top. The rest of the night had to be spent with Mr Meerkat at the Bassweight Tent, another of Xanadu's creations which seemed to be crammed full for the entire weekend.

Hull-based Counting Coins were a favourite on Sunday, psyching everybody up for their final day in the fields. Another band with an eclectic set, their ska/punk vibe filled the tent and even soundtracked a couple of pirates in a dance-off. Not bad for a 3pm slot. Sheffield favourites Bison headed up the Xanadu festivities before a DJ set full of party favourites rivalled the attention of the Bassweight skankers next door. Next year? Y Not?

Tasha Franek

TRUST FUND

20 AUGUST
BUNGALOWS & BEARS

Bungalows and Bears keep hosting these amazing free gigs with a diverse range of bands. Tonight's triptych is courtesy of Macho Music is Stupid.

The three members of Nixon have been separately playing and recording with other bands for a decade, but here are playing their first hometown gig together. They kick off with 'Ant On A Chessboard', the first track from their debut album, **Linus**, and it lasts less than a minute. This is the Nixon M.O. - short, sharp sonic attacks that leave you reeling. The guitar, bass and drums mesh to provide a thrilling and exhilarating aural assault. This is juxtaposed with wry, erudite lyrics that are spat and shouted out with real conviction. Despite this, the songs have an undeniable pop sensibility, and occasionally things slow sufficiently for a melody and some sweet harmonies. To further enhance their dizzying reputation, they play a new 50-second instrumental in something like 7/16 time. Amazing.

Katie Harkin co-founded Sky Larkin in Leeds ten years ago. She later collaborated with Wild Beasts and recently toured as the fourth member of US indie legends Sleater-Kinney. Tonight she plays a seven-song set, mostly comprising new material that is the fruit of her first solo labours at home in the Peak District. Some of these are more fully formed than others, but it's fascinating to imagine them being fleshed out with additional instrumentation. Her electric guitar sound is full and rich and her vocals shimmer and resonate.

Bristol's Ellis Jones sometimes performs solo, but tonight appears with a five-piece line-up of Trust Fund. They play songs from February's debut album, **No One's Coming For Us**, plus some newer stuff. Jangly guitars and four-part harmonies dominate proceedings and this lo-fi pop confection is lapped up by the mostly adoring audience. They do sometimes stray too far into the fey and twee garden, but when their dreamy, DIY songs are played with more of a rhythmic backbone, they definitely hit the mark.

Pete Martin

LISTINGS

HOSTED BY
ALEX HEF-TEE

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Always a party month, September has crept up on Sheffield like a giddy and inappropriately drunk visitor to Chatsworth Farm, so excited by the animals that she runs around shouting and scaring them with party poppers until, in a sudden awful realisation, she tries to release them and is arrested. Jump the fence, escape your enclosure and run away for these excellent events.

JUNGLE BROTHERS

5 September | Queens Social Club | £15/12

Adding to the recent old school hip hop procession through Sheffield, Jungle Brothers' pioneering jazz/house/hip hop sound hits Queens. Support from Soul Jazz Records' Scott Bethel, In The Loop from Mancland and Sheff City's own Jim Random.

FLESH WORLD

9 September | Lughole | £5

San Francisco band Flesh World sound ominous, sad and fiercely euphoric at the same time - post punk in all its joyful mardiness. Support by Locust-esque Leicester band Nothing Clean, Sheffield heroes Dry Heaves, 'unique hardcore punk' from Aurochs and all-girl goth synth punk band Nachthexan with their first ever gig.

HOUNDSTOOTH & MAN MADE

10 September | Yellow Arch | £6/5

It's not often that fundraisers book international acts, but this night - in aid of Snowdrop, a charity that helps people who have been victims of human trafficking - proudly proclaims gentle, swooshing Portland band Houndstooth as their headliner. Support from 6Music favourite Man Made.

JOHN OTWAY & THE BIG BAND

12 September | Greystones | £12

If you like a bit of raucous comedy, a bit of mockumentary, a bit of stand up in between your evening music, then you could do worse than going to see John Otway and The Big Band. Featuring members of The Sweeney and Eddie & The Hot Rods in his Big Band, John Otway's tragically hilarious performances have given him a huge cult following.

PLANET ZOGG 15TH BIRTHDAY

18 September | Plug | £9/8

15 years ago, Sheffield's infiltration by the psy swarm from Planet Zogg started in the Otherside, next door to the old Corp on Bank Street. The doof doof doof of acid techno, tech trance and psytrance has always been heard in Sheffield's underground and Planet Zogg have become one of the longest running - and most day-glo - of the hard techno nights. Ben Fraser from Sabretooth Records and legendary tech trance pioneer Oberon headline.

S. ARAW TRIO XI

24 September | Audacious Art Experiment | £6, BYOB

If you headed to The Audacious Art Experiment every time you got the urge to hear an assortment of sounds in a small room, then 88 times out of 100 you'd come out feeling bewildered and a little bit overwhelmed, but with a wide and satisfied smile. S. Araw Trio XI, formed from the Sun Araw Band, are performing their latest piece of landscaping, entitled **Gazebo Effect**.

TALL BLACK GUY

25 September | Harley | £5/4

A little taste of the Motor City in the Steel City as Detroit's Tall Black Guy plays Thrillhouse #13 at The Harley. Producer of funky, chunky beats and smooth instrumentals with old style turntablist skills, he will get the place swaying. His track, 'Mon Amie De'Troit' featuring Ozay Moore, lulls like a lullaby. UK-based K15 to provide support with a set sprinkled with tracks from his recent **Insecurities EP**.

STI 5TH BIRTHDAY - EVERYTHING IS TRUE

25 September | Secret Location | £12

A repeat of a night STI put on at the old Co-Op in Castle House, featuring Objekt and Call Super, the same DJs who played that quaking beast of a party back in 2013.

ROOTS

26 September | Yellow Arch | £15/12

Back to its roots with a three soundsystem showcase of local and regional DJs and producers. The best jungle, DnB, bassline and dubstep, including Kidlib, Phatworld and Little Mesters, alongside Grimaz and Bladerunner.

MENACE BEACH

30 September | Harley | £6/5

Part of a new wave of bands that play shoegaze with a swagger, Leeds-based Menace Beach tour their psyche-tinged 'Wavves meets My Bloody Valentine' noises. Named after an old skate game on the NES, their 90s influences are clear to see.



MONGRELS

LOW BUDGET/HIGH BUDGET
Invisible Spies Records

In the mid 90s, before he became the street art force of nature he is today, Kid Acne was a graffiti and hip hop obsessed teenager living in the Midlands. Around this time, he joined forces with DJ Benjamin to form rap duo Mongrels. After releasing their first single, 'Slingshots', in 1996, the pair continued recording until deciding to take a break from music in 2008.

After realising all of his favourite MCs were dead, dying or past it, Acne decided it was time to return to Mongrels. **Low Budget/High Concept** arrives ahead of their forthcoming album, **Attack The Monolith**. Abrasive boom-bap beats meet Acne's conversational, almost comedic raps delivered in a heavy East Midlands accent. Opener 'Chokehold' is the perfect introduction to this style - rhymes about champagne dropped in favour of tall tales about drinking Bovril and robbing bungalows.

Tracks like 'Sky L.A.R.Ping' and 'Mic Tyrant' wouldn't sound out of place on an MF DOOM album if it wasn't for Acne's distinctive style. At a time when PR companies and brands mix so closely with UK hip hop and grime, it's this style that sets Mongrels apart from many of their contemporaries. Unpolished and raw, Low Budget/High Concept feels like it's come straight from a dusty South Yorkshire bedroom, more a product of the monotony of everyday life than the extraordinary.

As Mongrels' style grows more familiar, at points it feels like John Cooper Clarke has started spitting. In reality, the pair probably have more in common with the likes of Sleaford Mods and Scorzarzee. The glamour and excess so often associated with the genre don't really translate to market town England as well as piss-taking and stripped-down production do. Most importantly, with an EP this strong and fun, Mongrels' forthcoming album holds a lot of promise.

George Springthorpe



SYNKRO

CHANGES
Apollo

Back in the heyday of dubstep, when everything at 140bpm had a mandatory reggae vocal sample and enough low-end wobble to rattle the fittings in your sitting room, Synkro stood out with a more melodic twist on the genre, blending rhythms with warm harmony and dense texture. This willingness to offer something different to a rapidly stagnating musical movement made certain that, while much of my former dubstep collection has been left to gather dust in the far flung corners of my music folder, Synkro - and his regular collaborator, Indigo - are still on my musical radar.

After nearly 40 releases on a variety of imprints, Apollo Recordings now bring us Synkro's debut album, **Changes**. The title of the record seems to imply a turning point and a departure from previous music, but, in a stylistic sense at least, this is certainly not the case. The textures on Changes are as rich as ever and the general tone of the record will be familiar to existing fans.

There is perhaps a little less rhythmic work than I expected, but the ambient pieces, especially the haunting 'Empty Walls', help to create a sense of journey, elevating the album from a selection of disparate tunes to something which exceeds the sum of its parts and holds water as a prolonged listen. When the beats are around, such as on the title track, they are well poised and give the music much-needed drive.

There is often a danger that seasoned, single-releasing artists struggle to produce fully fledged albums, instead creating extended releases which lack coherence. Synkro doesn't fall into this trap, providing variety without losing continuity. Just as my ears were tiring of vast ambience and minimal drums, out pops 'Midnight Sun', a classy, melodic piece with a strong lead organ line and hip hop beat. Perhaps the only thing missing from this debut record is a bit more edge at times, but Changes remains a strong release from a great producer.

Fred Oxby



TOUCANS

TOUCANS
Self released

The new self-titled release by Sheffield acid folk outfit Toucans opens up with the dark and hypnotic 'Are The Flowers Dead Yet?', the layered vocals bringing a She and Him meets Belle and Sebastian on meth vibe. It's distant, interesting and slightly endearing.

The scratchy vinyl tone continues through 'Meet Me By The River' and 'Welcome'. Both tracks hold a certain stoned dreariness to them, culminating in a peaceful drifting away, bringing visions of an impromptu jam by the barely mobile at a house party at 5am - the sound of those who would have slept if they could.

'Open Skin' holds a mysterious Charles Manson-esque charm (check out **Lie: The Love and Terror Cult** to see what I mean). It's not clear what percussion is used, but it builds throughout the track in an extremely sinister way, before disappearing completely.

The chirping nature sounds sampled and looped on 'The Bridge Back Home' are mixed with simple acoustic chords and delicate vocals, delivering a much-needed lighter note to the album, before we dive back into the macabre with 'I Don't Believe In That'. This one-minute country gem is brief and beautifully bleak: "I went to see my relatives today and they couldn't talk to me / All that there was left behind was burnt bones and teeth."

The closing track, 'Beaten to Leather', is the most enthusiastic. Bursting with obscure chimes, a lead bass line and stomping rhythm, it's a fun and rather messy crescendo. Toucans bring the sound of authentic, homemade drug pop, and they do it well.

Lewis Budden



BATTLES

LA DI DA DI
Warp Records

Whilst I am sure that I'm not the only one who noticed something was missing from Battles' last release, **Gloss Drop**, I am equally sure they are fed up of people mentioning Tyondai Braxton when discussing them. I was one of those people who would bring up co-founder Braxton, who left the band in 2010, whenever the band came up in conversation. Shame on me. Battles don't need my approval. They have been working mighty hard and have come so far, and **La Di Da Di** is an incredible showcase of that. Now maybe the comparisons can finally stop.

The first aspect of this album, which grabbed me immediately, was the step away from the more polished approach to song-writing and production on Gloss Drop. La Di Da Di isn't incomplete or flawed, but it sounds much closer to three guys battling (ahem) it out in a sweaty practice room, running their fingers bare and pushing through the hand cramps to get it exactly how they want it. The fire has been stoked and the energy has returned.

Micro loops repeat and repeat, overlapping each other again and again, until the polyrhythms become an easily digestible whole. But above all the complexity, beat counting and chin stroking, by far the best part of this record is the fact that they have, literally and figuratively, got their groove back.

Battles have always been pushing the digital and analogue worlds together, but this doesn't only come across in their sound palette - it's the interaction between synthesis of sound, the fundamental flaws and perfections of repetition and human performance.

Gordon Barker



LONELADY

CHARTING THE HINTERLAND

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With this year's Sensoria Festival almost in sight, excitement is building around the myriad of acts that will be gracing the streets and stages of Sheffield. At the architectural delight that is the Abbeydale Picture House, a neighbouring native takes the spotlight.

Manchester born and bred, Julie Campbell, otherwise known as Lonelady, seems the perfect act to support Factory Floor at such an unorthodox venue, her background in fine art only furthering

her compatibility with this festival of the arts. Having released her latest album, **Hinterland**, on Warp back in March, we caught up with her to talk about the new material and her approaches as a recording artist.

Are you looking forward to playing Sheffield again?

Sheffield has a resonance for me, both in terms of Warp's history and in terms of its musical history. As a bit of a tower block aficionado, it's always pleasing to see Park Hill looming over the city, and always a joy to play the North and hear some Northern

accents, especially as I find myself in London a lot, which I also love, for different reasons. So yes, playing Sheffield always has a glimmer of something special for me.

How did Tramlines go for you?

We were Neneh Cherry's replacement, sandwiched between Sugar Hill Gang and Martha Reeves. Quite a slot. I'm not sure the audience were quite having it. Then again, backstage some of Martha Reeves' band felt the same way about their own set, which made me feel a bit better.

Had you heard much about Sensoria before you were approached about playing?

I saw Wrangler and Chris & Cosey play last year at Abbeydale Picture House. Both gigs were brilliant, the visuals striking and the whole atmosphere of a slightly crumbling old picture house was a joy. As a Cabaret Voltaire fan, it's an honour to be asked to play.

Tell us a bit about your newest album, Hinterland.

In terms of inspiration, landscapes are the obsession of this record - the landscapes of my childhood in Audenshaw, conjuring the places I used to play, the elegiac nature of suburbs, the tower block and motorway I've spent years living in and next to, my obsession with concrete and brutalist architecture. Also, interior landscapes, as I spend a great deal of time sort of living in my head.

Musically, the songs are longer and more groove-oriented, the arrangements fuller and more playful. Simple machine beats are at the core of it all, and the influence of 12" extended dance mix and funk elements are more to the fore. I see it as a more colourful,

pull the album apart to its component pieces and think about how, who, why. I knew I wanted to bring the fuller arrangements to life for this record.

Lonelady live is a four piece. Rather than opt for the playback from a laptop route, I wanted people onstage, moving dials and hitting drum pads in a more organic and visually energetic way. This seems to be more energising for audiences and it's certainly more enjoyable for me to have more company and movement onstage. I've purposely - and perversely, some might say - used older gear, which to many people's chagrin, including mine, can mean eccentricities occur. We have an old Simmons drum pad that misfires and often has a life of its own. But it's all part of the aesthetic. You have to choose an approach that's right for you, not just take the easiest route.

How has playing with a band changed the way you approach gigs?

For this album I want to keep things groove-oriented, the feeling onstage and with the audience being that we're all in a club together. I'm much happier in murky rooms. Playing sunny festivals in fields has been a challenge for me.

Has the way you write and play changed since Nerve Up?

Not really. I write alone in my home studio. I play all the instruments except real drums - they come later - and writing and producing are processes that occur in tandem for me. I don't tend to see the songs as demos to be recorded 'properly' later. I try to capture atmospheres and shape the sound as I go along. I build up the detail of the song gradually until it's finished. The starting

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“LANDSCAPES ARE THE OBSESSION OF THIS RECORD”

.....

kaleidoscopic record, whereas **Nerve Up** was more monochrome and stark.

How did working with Bill Skibbe change the finished product?

I wrote, mixed and produced the album in my home studio. Real drums were the only thing I couldn't do myself. I went to work with Bill to do drums and a little finishing off. Slightly unusual to add drums last. We added a layer of Linn drums as well as recording live, real drums, and the rest was a process of subtle touches to add power and depth to an essentially finished record.

Bill has a great analogue studio out in Michigan. It was great to have access to this equipment as I feel it added tone and warmth to the sound, and Bill was great to work with. He was totally sensitive to what the record already was, and didn't disrupt the character that was already there. Travelling to Michigan was a great adventure too. Driving past giant rusting silos and decaying industrial machinery made me feel right at home.

There are certain comparisons between your work and that of St Vincent. Do you think you have shared influences?

Well, I had to go and listen to her last album to answer this as I've only heard 'Digital Witness' on the radio. I think this album at least is coming from a more rock and psychedelic place almost, quite processed sounding. My stuff is leaner, more brittle and lo-fi, and I don't really see parallels. I guess at a push there's some meeting of something slightly angular and funky. Maybe.

Are you enjoying playing the new material live?

It's a different headspace. It took a good couple of months to figure out the jigsaw of how I was going to present it live. I had to

point is usually a skeletal sketch, and I nearly always use the drum machine to get things going, sometimes just playing for hours along to a never-ending beat. It's very immersive, and no one else is a part of this process.

Is there anything you'll do differently next time you record?

I can't see my process being dramatically different. I have some new studio equipment which will hopefully inform the next phase in a positive way. I would certainly appreciate a more stable studio environment, such as not moving gear round all the time, and that's what I'm aiming for, so there are as few obstacles between getting up in the morning and being in the studio and starting work. I do, very broadly speaking, have an idea of what I'm after, and I would like to integrate writing into daily life more, make other tasks fit around the writing rather than vice versa.

Do you have a philosophy as an artist?

No, but I do feel quite certain about some things. Call it an inner drive or compulsion. I couldn't quite articulate what that is, which is why I do music I guess, but it's there 24/7.

Tasha Franek

Lonelady supports Factory Floor at Abbeydale Picture House on 2 October as part of Sensoria.

lonelady.co.uk | sensoria.org.uk

HEADSUP

BLOC PROJECTS

.....

Set up in 2002, Bloc Projects provides a platform for artists to develop their work and open up dialogues with other artists and the wider community, both in Sheffield and beyond. On 23 October the gallery is reopening after an extensive refurbishment. We spoke to project manager Charlotte Morgan.

Bloc Projects has now been around for 13 years. How did it start and how has it changed since then?

Richard Bartle set up Bloc Studios 17 years ago on Sidney Street. Bloc Projects gallery started as an informal project space within the studios and was run voluntarily. The decision to expand was made at a time when things were really difficult financially. We've relied on goodwill to keep going this long, and sometimes when things are bad it's a good time to do something drastic, so we eventually secured a grant to support the renovation and took the plunge in building a higher spec venue with better facilities, with help from Sheffield-based Studio Polpo.

Tell us about the exhibition that's being unveiled as part of the re-launch.

I can't say too much, but we're working with some really interesting artists who make sculpture, video, print and performance art. One of the artists is particularly excited by Bloc's history as a site where tuning forks were produced and is working with tuning fork manufacturers in the city to create a new series.

There are a lot of artists living and working here. How do you choose which to give a leg-up to?

We work with artists whose work we find interesting, visually and critically, but this spans a whole range of ways of working. It's always hard to select for exhibitions and our billboards. It takes a lot of time, discussion, research and travel. We don't have the resources to be a space for everything, but we're lucky to have lots of spaces in Sheffield that support artists working in lots of different ways.

How closely do you work with the artists?

Bloc Projects has always been run by artists and we have really close working relationships with artists that we show. There's always an element of sharing ideas, giving feedback, working as equals, and getting to know each other. We don't have much of an accommodation budget so they tend to stay in our houses and it's very social. Especially in times when arts funding is at risk of disappearing completely, it feels really important to foster an inclusive network and stand up for the

arts as something really important.

What sort of reception have you had from the local community?

We have a long-standing reputation and get good feedback from visitors, particularly around the range of things they see and the welcoming atmosphere of the events. It would be great to reach a wider audience though. Certain events enable us to do this, such as screenings around a certain theme, fundraisers, partnerships with community groups, but we need to build on it.

What are your plans for the future?

After the October exhibition we have a few independent projects taking place in the gallery, a radio broadcast project exploring alternative approaches to geography and ideas of place, a short exhibition by two Norwegian artists in January, and then the Art Sheffield Festival in 2016.

In the long run, it would be good to stay in the area we're in, hopefully helping to keep the arts, industry and making in a part of the city that is currently full of these things, but may be very different in a few years time with all the demolition and building happening.

Phil Bayles



Photo by Gavin Joynt

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FILMREEL

FILMS AT PICTURE HOUSE SOCIAL

.....

On 13 September, local film groups Magic Lantern and Cafe #9's Film/Coffee/Music present a day of movies at Picture House Social's mini cinema. This one-day event will be an eclectic but connected mix of film noir, local filmmakers presenting their work with Q&As, and a live performance of a short film soundtrack.

To get to PHS's mini cinema, walk through the bar and diner, and turn left into the table tennis room. The doors to the cinema are just beyond.

Starting at 1pm, we're screening Optical Jukebox's documentary, **Sheffield Steel, Yemeni Dreams** (Dir. Emma Vickers, Prod. Cathy Soreny, 31 mins). The film tells of the lives of young men recruited from rural Yemen in the aftermath of World War Two to take jobs in the then-ailing steel industry, ruminating on the dreams and realities that arose from this sudden transplanting of men into a culture very alien to them.

Filmmaker Cathy Soreny will introduce the film and take questions. Members of Sheffield's Yemeni community, including stars of the film, have been invited to come along and participate.

At 3pm, Magic Lantern presents **The Killers** (Dir. Robert Siodmak, 1946, 105 mins). Tickets are £5, with no advance booking. We've been wanting to show a film noir for ages, and what better way than with the flickering shadows and gentle whirr of a 16mm projector? Regular collaborator Christopher Wibberley suggested *The Killers*, one of the darkest and best examples of the genre, and we're proud to be showing it at an appropriately retro venue.

With its expressionistic lighting and menacing shadows, hardboiled characters and 'what the heck' plot twists, *The Killers* is classic film noir. After a nail-biting opening scene, the film unfolds one flashback after another until it's hard to know who's double-crossing who.

Ava Gardner plays a luminous femme fatale, while Burt Lancaster debuts as the hunted man. Based on a short story by Ernest Hemingway, *The Killers* is said to be the only one of many cinematic adaptations the writer admired - an "unforgettably virile" version according to its distributors.

From around 5.30pm, Film/Coffee/Music will present a set of short films to give a taste of what we've been screening at Café #9, providing a prelude to our short film finale for the evening. Attending this, showing both a music video he created for Sieben and a more recent short of his own, will be local filmmaker João Paulo Simões.

At 6.15pm, Matt Howden (Sieben) will perform the score he

wrote for a film screening at Cafe #9 in April 2014, in the early days of Film/Coffee/Music. The 15-minute black and white film was made in the 40s, thereby complementing our noir feature. Matt's score is absolutely superb - hauntingly perfect for the images it accompanies and beautiful in its own right.

Performing with voice and violin, Matt loops and layers sounds by beating, bowing, plucking, tickling and generally performing musical magic. Combined with the beautiful film he'll be accompanying - and with a more extravagant looping device that has provided a new sound for Matt this year - this is an event which epitomises what Cafe #9 like to do with film and music.

The 16mm format Magic Lantern is using for *The Killers*, and the mix of avant-garde and documentary presented by Film/Coffee/Music, was planned to coincide with the Scalarama Festival of independent cinema. Scalarama is a month-long celebration of independent cinema, running nationally throughout September. Look out for the Scalarama newspaper or see their website for more info.

This one-day event at Picture House Social is very much part of Scalarama's celebration of weird and wonderful movies beyond the multiplex. It's also a taste of an 'alternative formats' event to be presented at a later date, showcasing Sheffield's growing range of independent film exhibitors, using screening formats from 8mm and VHS to modern-day streaming.

Samantha Holland (Film/Coffee/Music at #9) and **Melanie Pearson** (Magic Lantern Film Club)

facebook.com/filmsatnumber9
magiclanternfilmclub.org | scalarama.com



The Killers (1946)

FILM LISTINGS

COLLATED BY PHIL BAYLES

LEGEND

BRIAN HELGELAND, UK, 2015

9-24 SEPTEMBER | SHOWROOM | £7.10

Tom Hardy pulls double acting duty in the story of twins Ronald and Reginald Kray, the notorious gangsters who basically ruled London in the 60s. With a script by Helgeland (**LA Confidential**) and a cast including Emily Browning, Colin Morgan, Taron Egerton and Christopher Eccleston, *Legend* could be one to watch come next year's awards season.

AROUND THE WORLD WITH ORSON WELLES

ORSON WELLES, UK, 1955

SUN 13 SEPTEMBER | 2:45PM | SHOWROOM | £5

Showing as part of the Showroom's Eye Openers programme, which you can see for a fiver with the Now Then Discounts App, this series of travelogues by legendary filmmaker Orson Welles offers a fascinating insight into Europe, just ten years after the end of World War Two.

THE ROCKY HORROR SHOW LIVE

RICHARD O'BRIEN, UK, 2015

THURS 17 SEPTEMBER | 6:45PM | SHOWROOM | £16

Even after 40 years, *The Rocky Horror Show* still has an indescribable hold on audiences. For one night only, O'Brien returns to the stage for a special live broadcast of the show, culminating in "the biggest worldwide Time Warp in Rocky Horror history". It's just a jump to the left...

B-MOVIE: LUST AND SOUND IN WEST BERLIN 1979-1989

HEIKO LANGE, GERMANY, 2015

FRI 25 SEPTEMBER | 6PM | SHOWROOM | £8.10

Showing as part of Sensoria 2015, this documentary captures the music, art and chaos of West Berlin before the Wall came down. Manchester-born music promoter Mark Reeder narrates this collage of unreleased film and TV footage from a time in which everyone was "in one massive band". Includes a Q&A with Mark Reeder.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



Photo by Sara Hill

MOSS & CLOVER

1 NETHER EDGE ROAD
MOSSANDCLOVER.CO.UK

Anyone who went to the main stage at this year's Tramlines may have noticed some fabulous floral crowns on sale. To find the source, you need to head out into the wildest parts of Nether Edge and look for a building with a giant green ampersand on the front, a botanical labyrinth with a focus on bringing the outside in.

Opened in November on the site of The Old Sweet Shop by Sheffield local Emma Venn, whose grandmother worked there in the 70s, Moss & Clover takes its inspiration from the wild peak district landscape and Columbia Road Flower Market in East London. The shop specialises in bespoke arrangements for all occasions, from birthdays to wedding bouquets. For those who fancy something a little more exotic, they also specialise in terrariums - mini ecosystems filled with flora, beautifully displayed in a range of glassware.

As well as making her own botanical artwork, Emma also helps show off the talents of other local artists. A gallery in the back of the shop houses flower-themed works by the likes of lino print artist Zebedee, digital artist Felicity Hoy and photographer Shelley Richmond. It's always great to see local talents helping each other out, and Now Then Discounts App users will find offers and discounts available in-store.



Stephen James Adams

OPUS PRESENTS: GADABOUT

LAUNCHING OCTOBER 2015

Once upon a time, Opus used to host regular live music events, from the weekly Opus Acoustics at the Riverside to the Not What You Know DJ sets. Then life - not to mention this here magazine - got in the way and we fell out of the habit. But we missed it too much to stay away, so now we're teaming up with local musician Neil McSweeney to bring you a new series of events.

Opus Presents: Gadabout is about showing off not just the range of musical talent in the city, but also the range of amazing venues here Leadmill. Over the coming months we'll wander from place to place, matching artists with venues.

On 17 October we're taking over Shakespeares on Gibraltar Street for a set by Steven James Adams, previously of Singing Adams and The Broken Family Band. On 8 November, meanwhile, things get more intimate as we head to Cafe #9 in Nether Edge, the perfect setting for a performance from the fantastic Vera van Heeringen.

We'll be ending the year with a good old fashioned Christmas cabaret at the newly-refurbished University Drama Studio on Glossop Road. Stay tuned for more on that. And as for 2016 - well, you'll just have to wait and see. The Leadmill remains a Sheffield institution, and we'd be surprised if that isn't the case for at least another 35 years.

SHOP@ROUNABOUT

22 UNION ST
ROUNABOUTHOMELESS.ORG

All-round good eggs Roundabout have opened a new charity shop, connected to their Homeless Prevention Centre on Union St, which helps young people aged 16-25 in South Yorkshire to live independently. All the money raised in the shop goes straight back into the centre, and many of the volunteers are ex-clients - proof of the massive difference the charity is making.

Their reach also extends way beyond the city. The clothes they sell come from Watermade, which funds water projects in Uganda, and the coffee comes courtesy of TwinCafe, which sources its beans from Sheffield's sister city of Estelí, Nicaragua.

THE LEADMILL

LEADMILL.CO.UK

This year The Leadmill is celebrating 35 years since it first opened its doors to punters. Although there are clear similarities, that was a different era, and Sheffield was a very different place. This lot have seen it all, and now they're going back to their roots, turning the venue back into the cultural hub it was in the 80s.

Next month, Kid Acne will be doing a piece in the doorway based around the bands and artists who have performed there over the years. They are now hosting films and comedy on the regular, alongside their gigs and club nights, and plenty more plans are afoot.

SHEFFIELD SOCIAL ENTERPRISE NETWORK

SSEN.ORG.UK

This magazine is produced by a social enterprise, so we know that the key to making any social business work is dialogue.

That's where Sheffield Social Enterprise Network (SSEN) comes in. Founded in 2011 and resurrected this February, SSEN is all about bringing social enterprises together to make a stronger collective voice. The group's ethos is based around openness and inclusivity, and everyone on the committee is also a member, ensuring that everybody, be they an established enterprise or a lone entrepreneur, gets a say.

For more info and details on how to become a member of SSEN, head to their website.

BUY LOCAL, BUY SOCIAL

28 SEPT - 4 OCT

One of the joys of a city like Sheffield is discovering all the best local businesses. Not only do they often sell stuff you won't find anywhere else, but buying from them puts more money back into the city.

To help you find all of Sheffield's hidden gems, Hallam Students' Union has organised a week of events celebrating the best of Sheffield's local businesses, from pub quizzes to film screenings. Pick up their handy free map of where to find the best local traders in the city. They've even marked some places where you can get special offers and discounts with the Now Then Discounts App.

IDEAS BAZAAR

16 SEPTEMBER
FIRTH COURT

Feeding ideas and encouraging new connections ahead of Festival of the Mind 2016, Ideas Bazaar is all about bringing academics from the University of Sheffield together with creative minds in the city.

Radio 4's Christopher Green will host the event, which in the past has seen the University's academics team up with artists, musicians and makers of all kinds to work on projects which have been showcased in venues across the city. Keep an eye out for us too. We'll be there showcasing our 2014 project, Fairness on the 83, which highlights inequalities across the 83 bus route and can still be viewed at nowthenmagazine.com/fairness-onthe83.

MIRAGE

MIRAGECIGARETTES.CO.UK

E-cigarettes are exploding in popularity right now, both among those who are looking to quit and those who just want an alternative to tobacco. Mirage have been producing and selling e-cigarettes for five years now. That might not sound like a long time, but in a relatively new market it makes them experts. They've now got shops across the city, from Ecclesall Road to Leppings Lane (don't forget to take the Now Then Discounts App with you for a discount).

Mirage's in-house e-liquids come in a variety of splendid flavours - rhubarb and custard, anyone? - and, as a member of the Electronic Cigarette Industry Trade Association (ECITA), they're helping to maintain a standard of regulation in the sale of e-liquids and e-cigarettes. Check them out.

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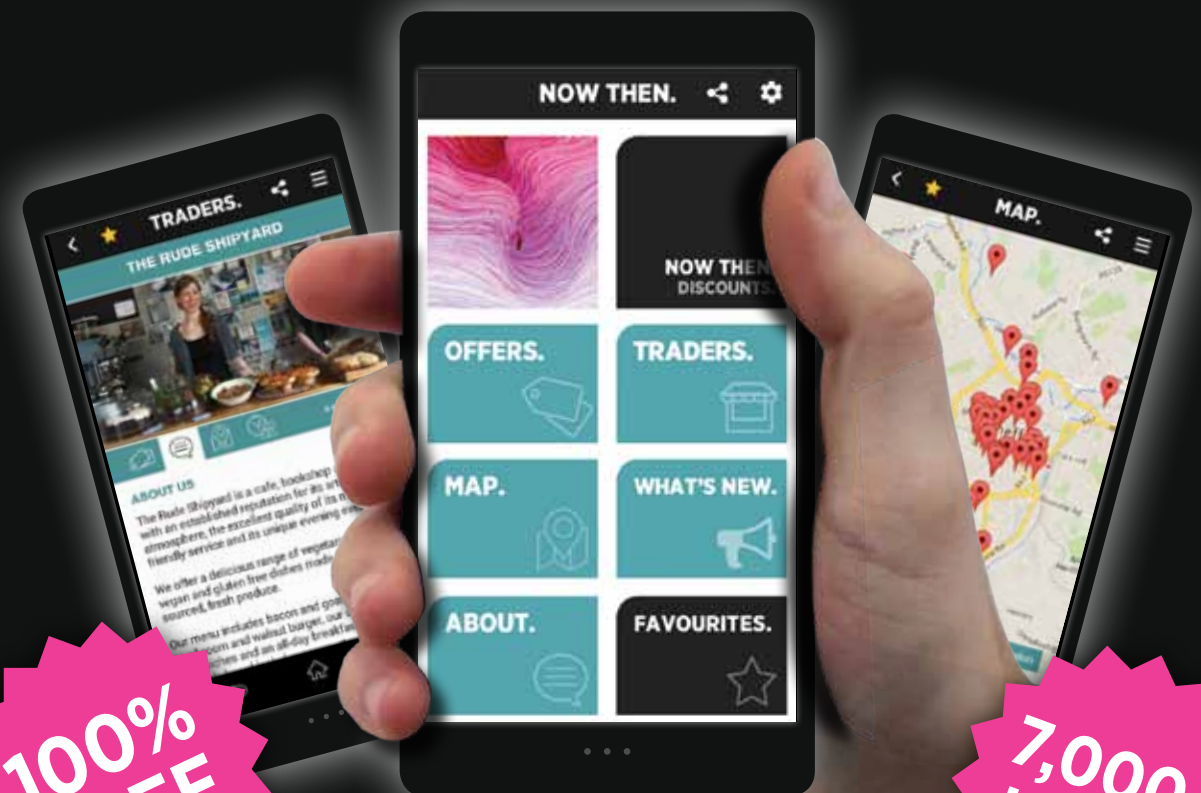
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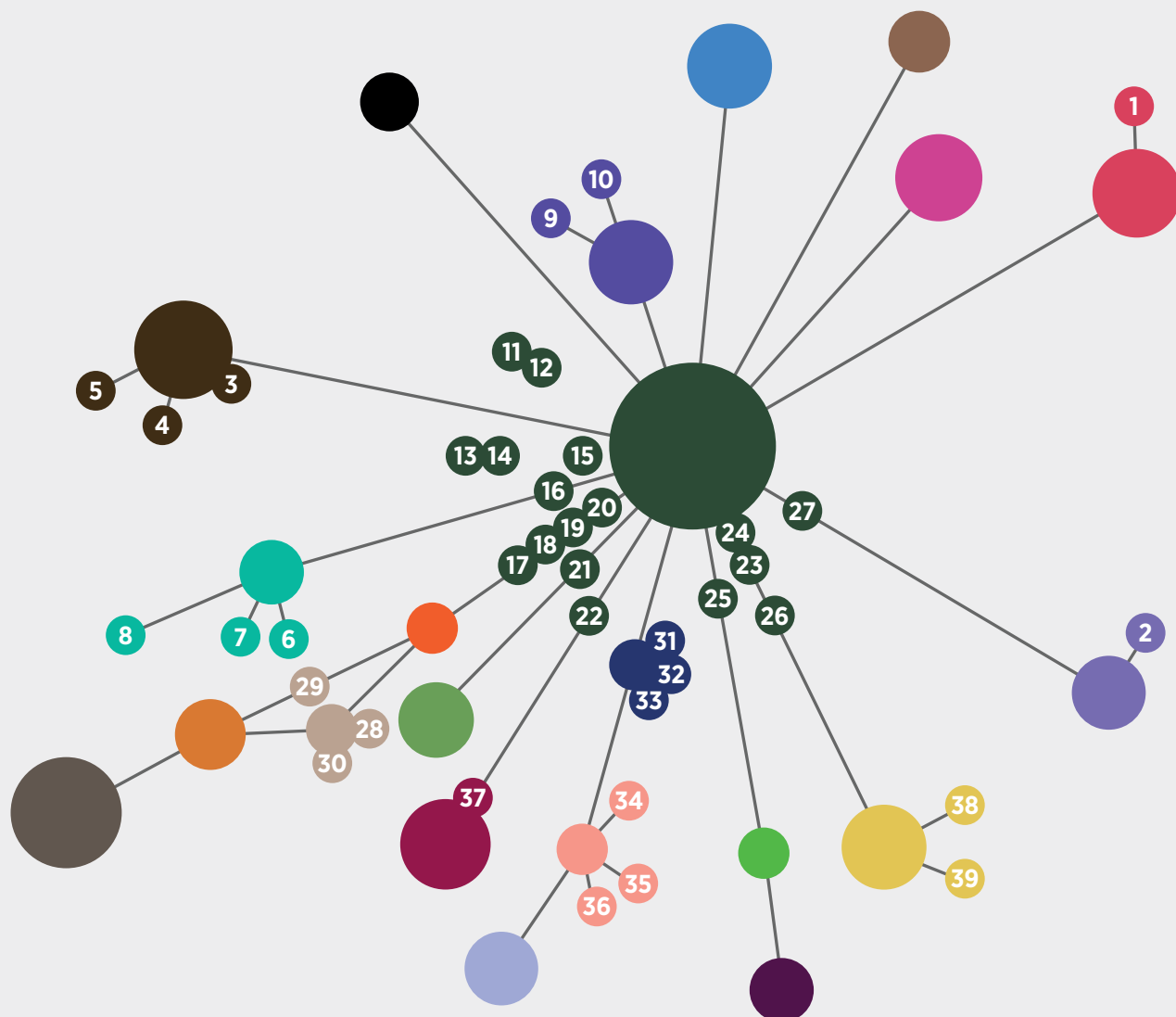
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